

A model for us all

Leslie Martin, who died in July, once bestrode the world of architectural practice, research and education like a Colossus. His buildings were written about by the young Aldo Rossi in *Casabella*, he held professorships at Cambridge and elsewhere and he established the Centre for Land Use and Built-form Studies (later renamed in his honour). He was one of the judges of the Sydney Opera House competition, he was architect of arguably the most successful and best loved post-War public building in Britain and he shaped the form that architectural education in Britain has taken for over 40 years.

Much of this issue is devoted to honouring Leslie Martin. The obituary section (pp. 295–308) contains a remarkable collection of tributes by, among others, Jørn Utzon and Richard Rogers, Manuel de Sola Morales and Lionel March. This is followed by republication of ‘The grid as generator’ (pp. 309–320), his greatest piece of writing, now with an introduction by Peter Hall.

In devoting so much of this issue to celebrating Leslie Martin’s achievements, we also honour, in particular, the breadth of his approach. When, in 1973, he was awarded the RIBA’s Royal Gold Medal, it was said that he could have been given it for either his buildings or his research or his contributions to education. His achievement in each field was substantial but the point for him was that they were indivisible.

arq owes an immense debt to Leslie Martin. In giving pride of place to architectural design and in its insistence on a broad coverage of every aspect of architectural endeavour from history and theory to environmental design and construction, *arq* reflects his all embracing approach. As he once famously said, ‘There are no separate subjects in architecture’.

In a world where the image rather than the idea is king, where practice and scholarship are divided by the demands of their particular ‘markets’ and where mystery rather than clarity is often the order of the day, *arq* has taken the more difficult path. But we are sticking to our ‘inclusive’ principles. The alternative – the isolation of design (or of theory) – is the sure and certain way to make architecture a peripheral activity. Leslie Martin’s broader approach should be a model for us all.

THE EDITORS

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